

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 2000



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FACULTY OF GRADUATE STUDIES AND RESEARCH

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Final Visual Presentation

submitted by CHRISTOPHER STEPHAN FLODBERG in partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Flood Plain	2000	Oil on Canvas	4' x 5'

Insurance Value: \$3,500.00

Chris Flodberg,
A YEAR OF WORK:

Nature is a fascinating and ever-changing visual source. I take many ideas from it and re-combine them in the studio as new visions of the landscape. I am not concerned with the straight-forward depiction of specific areas. Although my paintings may sometimes refer to actual places, my intentions are more intangible. If my paintings look local, it's only because I live here and respond most strongly to my surroundings. I take what is around me, internalize it, and recreate it.

People in general have a phenomenal ability to assess and feel the landscape. In mere seconds, the mind locates potential paths, looks instinctively for water, understands the time of day and weather, and scans for danger. We seem to be able to read the landscape in much the same way that we read expressions and understand the subtle differences between one person and another. I spend much of my time thinking about how we perceive certain landscapes, and how I can orchestrate my images so as to provoke the viewer in new and different ways.

The beautiful face of nature in my work is a facade, intended to lure and entice. As in nature, beauty is topical, a mask that hides more ominous qualities. In my work, I nearly always use opposites to create contradiction. For example, I might present the viewer with a choice: A foreground area that is lush and contained, with a distant view of a more infinite space. In the fading light of dusk, the viewer's longing to travel further is deterred by the impending night. A present, with a visible, yet unattainable future. In a number of paintings, I've created vast, open spaces. In these landscapes there are endless places to go, but the ground is often flooded, frustrating the concept of openness and land-locking the viewer in an unrelenting swamp.

A good landscape, I think, is both alluring and distressing, beauty in tandem with a subtle and omnipresent sense of strangeness.

